KALUGUMALAI

and

Early Pandyan Rock-Cut Shrines

C. SIVARAMAMURTI

Sponsored by

BHULABHAI MEMORIAL INSTITUTE, BOMBAY 26

KALUGUMALAI
AND
EARLY PANDYAN ROCK-CUT SHRINES

by

C. SIVARAMAMURTI

1961

N. M. TRIPATHI PRIVATE LTD.
PRINCESS STREET
BOMBAY 2

Heritage of Indian Art Series 3: Kalugumalai and Early Pandyan Rock-cut Shrines

Editors:
Douglas Barrett
Madhuri Desai

The Heritage of Indian Art Series deals with monuments and sites which are off the beaten track and rarely visited by the tourist, but are nevertheless vital for the understanding and appreciation of Indian art.

Printed by Isaac N. Isaac at Vakil & Sons Private Ltd., Narandas Building, Sprott Road, 18 Ballard Estate, Bombay-1 and published by A. S. Pandya for N. M. Tripathi Private Ltd., Princess Street, Bombay-2.

affectionately

dedicated

to the memory of

DR. K. S. KRISHNAN, F.R.S.

CONTENTS

DESCRIPTION OF PLATES

PREFACE

My visit to Kalugumalai nearly eight years ago impressed me deeply with the genius of the Pandyan sculptor. It led me to study rock-cut shrines in the Pandyan realm.

On seeing the Kailasa at Ellora, the Kalugumalai shrine and the Kailasanatha temple at Kanchipuram stood vividly in my mind, side by side with other rock-cut shrines of the Pallavas. The common concept of a rock-hewn temple had borne fruit. Influences and inspiration had flown from realm to realm. The different dynasties had not been necessarily friendly but art had brought cordial recognition of a superior idea, a finer motif and a deeper appreciation of a cultural vehicle in stone. Our cultural history has a mute language, which is often expressed by inscriptions, but which reveals itself only by careful study of motifs.

So far the Pandyan monuments have not been examined in sufficient detail. It is my hope that the present study will create a fresh interest in this period of South Indian art.

I am thankful to Srimati Madhuri Desai of the Bhulabhai Memorial Institute for facilitating the publication of my manuscript.

The photos here are by the kind courtesy of the Director-General of Archaeology in India, to whom I feel beholden.

C. Sivaramamurti
Keeper,
National Museum of India

New Delhi
28th April, 1961

HISTORY OF EARLY PANDYAS

The Pandyas are mentioned as ruling family in the Asokan edicts of the 3rd century B.C. Kalidasa gives a graphic picture of the Pandya prince, one of the suitors at the *svayamvara* of Indumati, dark of complexion, wearing a bright and long pearl necklace and with his body smeared with red fragrant sandal paste looking like a dark mountain covered with red laterite deposits and having a sparkling stream running down its slopes.

Pandyoyam amsarpitalambaharah kliptangarago harichandanena
abhati balatapasaktasanus sanirjharodgara ivadrirajah
(Raghuvamsa vi, 60)

His might is also emphasised in the remark that Ravana, in his anxiety to start on a tour of conquest of the divine guardians of the quarters, could do no better than assure for himself friendly relationship with powerful neighbours and had perforce to enter into an alliance of peace with the Pandyan monarch.

astram haradaptavata durapam yenendralokavajayaya driptah
pura janasthanavimardasanki sandhaya lankadhipatih pratasthe
(Raghuvamsa vi, 62)

The high respect commanded by the Pandyan monarchs and their place in royal society in India is assured by the personality of their great priest who was no other than the sage Agastya himself, who drank up the waters of the ocean, subdued the Vindhyas, and humbled the glory of Nahusha as Indra.

vindhyasya samstambhayita mahadrer nisseshapitojjhitasindhurajah
prityasvamedhavabhritardramurtes sausnatiko yasya bhavatyagastyah
(Raghuvamsa vi, 61)

The word 'sausnatika' used for Agastya as the enquirer about the successful *avabhrita* bath after the performance of sacrifice is significant as the Pandya inscriptions mention several sacrifices performed by the monarchs. In fact one of the early Pandya

legendary kings is Palsalai Mudukudumi who had to his credit several sacrificial halls for the performance of the ritual. Vadimbalamba Ninravan is another Pandyan king, whose story recalls that of Canute. Mudukudumi Peruvaludi was a great conqueror and a liberal patron of literature.

The king who ruled the Pandyan realm at the time of the event of the *Silappadikaram* was known as Nedunjeliyan.

After an obscure period when the Kalabhras over-shadowed Pandyan power, the historical Pandyas begin to emerge in the sixth century A.D., when Kadungon wrested power from the enemy (Kalabhras) and established his own claims to sovereignty by restoring his dynasty to power.

Maravarman Avanisulamani, the son of Kadungon, merely maintained the kingdom inherited from his father, while his successor Sendan or Jayantavarman, famous for his valour on the battlefield and immaculate justice, appears to have triumphed over his Chera contemporary thereby winning the title Vanavan. His rule was roughly about A.D. 645-70.

Arikesari Maravarman, so styled in the Velvikkudi and smaller Sinnamanur plates and called Arikesari Parankusa in the larger Sinnamanur plates, was the successor of Sendan. His rule was between A.D. 670-710. This was the time when the influence of the Pallavas was spreading and brought them into conflict with the rising power of the Pandyas.

Already the Kalabhras had been put down by Kadungon and Pallava Simhavishnu had also claims to their subjugation. Successive warlike kings of both dynasties were looking beyond their boundaries and a conflict was inevitable. Arikesari Parankusa Maravarman, the famous Kun Pandya, was the contemporary of both Narasimhavarman, the Pallava king and his famous general Siruttondar, a great Saiva saint. He overcame the Paravas of Kurunadu, defeated the Kerala king and came into conflict with the Pallavas. His wife was a Chola princess. At this period of history the Cholas, hemmed in between the Pandyas and the Pallavas, were at the lowest ebb of their power. This king, also known as Ninrasir Nedumaran, was converted from Jainism by the Saiva Saint Tirujnanasambandar to the religion of his fore-fathers.

Parankusa's son was Kochchadayan, also known as Ranadhira. This prince was a warrior like his father and his titles Vanavan, Sembiyan and Solan, clearly indicate his suzerainty over the Cheras and Cholas. He is also known as Madurakarunatakan and Kongarkoman. His names indicate in unequivocal terms his military prowess and triumphs over his neighbours. He not only conquered the Kongu area but also defeated the Ay chief in battle at Marudur as mentioned in the Velvikkudi grant.

The son of Ranadhira, who succeeded him, was Maravarman Rajasimha who was known as Pallavabhanjana. The Velvikkudi grant describes how he defeated Pallavamalla and won victories at Neduvayal, Kurumadai, Mannikurichchi, Tirumangai, Puvalur, Kodumbalur and other places. The Udayendiram plates of Pallavamalla confirm the Pandyan conquest and has the story how Udayachandra, the minister of Pallavamalla, rescued his master who was besieged in Nandigrama by the Tamil princes by a triumph over them in the battle he fought. The Pandyan king espoused the cause of a son of Paramesvaravarman II for the throne usurped by Nandivaraman Pallavamalla. The reason for the Pandyan interference in Pallava affairs is to be sought in the marriage alliance of Kochchadayan with a Pallava princess. He reduced the Malava country, married the royal princess there and extended his way up to Pandikkodumudi and even as far as the border of Tiruchirapalli and Mysore districts. The Velvikkudi plates mention his military glory in which Marangari, his minister, took part.

The son of Rajasimha by his Malava queen is known by the names of Jatila, Parantaka, Varaguna-Maharaja, Maranjadayan and Nedunjadayan. He reigned for nearly 50 years (A.D. 765-815). He put down the Ay Vel at Pannagani on the south bank of Kaveri. He was victorious over the Pallava. Marangari continued to be a trusted minister of this king as in the time of his predecessor. Marangari is also famous for his inscription mentioning a stone temple built by him for Vishnu and has been glorified as a Vaishnava saint known as Madhurakavi. His brother Maran Eyinan was also a minister. He brought the whole of the Kongu country under his rule and the chieftain Adigans or Adigamans from Tagadur thus paid him homage. The failure in battle of the Keralas, Pallavas, and Kongu chiefs considerably heightened the prestige

of the Pandya. This accounts for his constructing a temple even in the Kongu country in Kanjivaypperur.

He was also successful in Venad (South Travancore) and annexed Vilinjam, a great emporium of trade. An inscription from Kalugumalai mentions Nedunjadayan's conquest of Malainadu and his destruction of Ariviyurkkottai and Karunandan, a member of the Ay family of chieftains who were friendly with the kings of Venad. Nedunjadayan was one of the most powerful Pandyan kings with his kingdom extending to Tanjavur, Salem and Coimbatore districts.

Nedunjadayan's son who succeeded him on the throne about A.D. 815 was Sri Mara Srivallabha. The king extended his power even to Ceylon and bore titles like Ekavira and Parachakrakolahala. The Sinnamanur plates mention his success over the Keralas, Simhalas, Pallava and the Vallabha. In the battle of Kudamukku (Kumbakonam) he won a victory over a confederation of Gangas, Pallavas, Cholas, Kalingas, Magadhas and others which justified his titles as a great warrior.

Varagunavarman succeeded Srimara in A.D. 862. This Pandyan king was defeated in the battle at Sripurambiyam where, though the Western Ganga king Prithivipati was killed, Varaguna himself lost. The victory here belonged to the Pallava king Aparajita, who was aided by the rising power of the Cholas. Varagunavarman was practically the last of the early Pandyas as he died childless. He was succeeded by Sri Parantaka Viranarayana Sadayan, a pious king who endowed *agraharas*, temples and tanks. His son Rajasimha II was utterly crushed by the Chola king Parantaka I in about A.D. 920.

The early history of the Pandyas thus comes to an end with the rise to power of the Cholas, first under Aditya, and under Parantaka.

THE ART OF THE PANDYAS

Against this historic background, we must study early Pandya monuments to understand why both the cave temples and the

rock-cut free-standing temples so closely resemble and recall those of the early Pallavas. The saints Appar and Tirujnanasambandar were contemporaries, though with disparity in age. It was Mahendravarman who first introduced the art of excavating cave temples in the Tamil country where it was indeed a wonder in his time; and his son began the art of carving monolithic free-standing temples. The Pandyas were frequently fighting the Pallavas but were struck with the beauty of the Pallava cave temples and monolithic shrines. They had also marriage alliance with the Pallavas, as in the case of Kochchadayan, the father of Maravarman Rajasimha. The aesthetic taste of a princess of the Pallava line could not have gone without self-expression, especially when we remember that Rangapataka, the queen of Pallava Rajasimha, associated herself with her husband in the construction of lovely temples in Kanchipuram. Artistic taste was a feature of the family. It is not surprising therefore that the proximity of the Pallava and the Pandya boundary, led the Pandyas to adopt the grand new innovation in architecture of the royal disciple of Appar for whom Tirujnanasambandar, his own mentor, had great reverence. A king converted by Sambandar could not have a better example than that of Mahendravarman. Mahendravarman's style of temple architecture was easily adopted in the land of the foes of the Pallavas. Soon zeal of religious faith accounted for cave temples at Tirumalaipuram, Chokkampatti, Anamalai, Kalugumalai, Tirupparamkunram, Kunnakudi, Tirukkolakudi, Pillaiyarpatti, and so on.

The massive pillars divided into three cubical parts, the corbels, the arrangement of cells, *dvarapalas*, ornamentation and disposition of the figures of the deities in the cave temple like that at Tirumalaipuram show how powerfully the influence of Pallava tradition had spread in this area. Similarly the free-standing rock-cut temple at Kalugumalai, which is a peculiar arrangement of pavilions and *kudus* and *sikhara* and other ornamental features, and the distinctive style of the figure carvings at once recall the Dharmaraja-*ratha* or Arjuna-*ratha* at Mahabalipuram, outstanding monoliths of Narasimhavarman's time. It must be remembered that the last Pallava king Aparajita was still fighting with the Pandyas, though he was finally overcome by the Chola king Aditya I. From this period onwards we get the early phase of Chola art which receives

and enhances the earlier traditions of the Pallavas and Pandyas with an admixture of Chalukya-Rashtrakuta ornamental elements, a surprising result of the frequent clashes and rubbing of shoulders with the Rashtrakutas, especially under Krishna III.

The Tirumalaipuram cave, which is very close to Kadayanallur, closely resembles Pallava Mahendravarman's type. The two pillars and the pilasters towards the end are massive and the lotus medallions on them resemble those from the Pallava area. The elephant-fish with floriated tail that replaces the lotus medallion in two cases, has its parallel in Pallava art and the heavy figures with their decorations are also of the same type. The type prevails in all the other early Pandyan caves as at Sendamaram, Kunnakudi and other places.

The cave temple at Tirupparamkunram, almost obscured by recent additions recalls another early cave at Kunnakudi where a fine Nataraja, covered with stucco work, has lost its early Pandya features. At Tirupparamkunram the figure Natesa, carrying the *vrishabhadhvaja*, recalls a similar one from Pattadakal, a masterpiece of early Western Chalukyan work, and the exquisite figure of Parvati close to Natesa at once brings to our mind the Pallava figure of a nymph in identical posture at Mahabalipuram and its earlier sources in a painting from the Vakataka cave at Ajanta and a carving from the Satavahana rail from Amaravati. We thus witness the survival of tradition and the strong impression of great plastic creations on receptive minds of even neighbouring realms. Here we come aross a neglected angle on a suggestive chapter in the history of Indian art.

The *Rishikumara* in the cave temple at Tirukkolakudi closely resembles the Pallava *Rishikumaras* in similar attitude in the "Arjuna-penance" group at Mahabalipuram, and the devotees with flowers painted at Sittannavasal. The basic affinity of these two distinct schools of art is striking.

By far the most beautiful rock-cut temple of the Pandya period is the one at Kalugumalai, a half-finished free-standing monolith which recalls the famous temple of Siva at Ellora. The two long rows of *ganas*, in amusing poses, constitute the only ornamentation of the front porch.

The *kudus* or *chaitya*-windows of the octagonal *vimana* top have alternate shovel-head and lion-head decoration. Four lovely figures, just under the eves of the *vimana* top, face the four quarters which are adorned by watchful *Nandis*.

Below a frieze of *yalis* is the next lower tier. Through lion-headed *kudus* peep feminine faces. Supporting the tier are *ganas* in differing poses. In the shallow niches of the *kudus* are figures of damsels carved merely to the waist. This feature of presenting celestial pairs or nymphs as floating in the sky about the *vimanas* is a continuation of a Pallava tradition observed at Mahabalipuram, where on the top of the Arjuna-*ratha*, *Vidyadhara* couples and nymphs are similarly shown carved only to the waist, in movement towards heaven. They are so carved because they are to be seen from below, and carving below the waist could naturally not be seen, being completely hidden. We recall the massive musical figures on the *jagamohan* at Konarak, fashioned with greater height and concentration of detail on the upper portion of the body, than on the lower.

In the next course downwards, between the pavilions and *salas* are *kudus* with lion-heads decorated like the pavilions themselves. Against the niches under each *kudu*, we find a seated figure, with nymphs at the extreme ends. Against the niche in each of the central *salas* is Dakshinamurti to the south, a seated Vishnu to the west and a seated Siva to the north. The wagon-roof of the *sala* itself is decorated with delicate ornament and supported by cariyatid dwarfs of considerable beauty.

Here, the features and decoration of Vishnu, as Narasimha, brings to mind a similar but titanic figure at Badami, especially the lotus-shaped crown. This is not surprising. Political relationship between the powers of the south and the Deccan was in ferment, bringing them at close grips.

The pavilions have rampant lions like Pallava Rajasimhas. Below this is a long *yali* course with alternating *yali* head and floral patterns.

Inscriptions bear testimony to the high road of art from Pallava temples, the Kailasanatha, to the days when a western

Chalukya king, Vikramaditya, carried to his realm Southern sculptors from Kanchi for creating the Virupaksha temple at Pattadakal. Krishna the Rashtrakuta was similarly inspired. There is obviously here at Kalugumalai similar influence of the Pallava tradition with probably a little admixture of the Chalukya and Rashtrakuta exhuberance of ornamentation. This temple is a similar version of the one at Ellora, with its top an elaboration of Dharmaraja-*ratha* at Mahabalipuram.

The influence of Pallava and Pandya art has been abiding and it is obvious in the Chera country. In the Kongu area which was included in the kingdom of the Cheras, we come across similar cave temples and carvings. In the style of workmanship those at Namakkal in Salem district suggest the eighth century A.D.

A family of chieftains named Adigans and Adigamans were ruling from Tagadur (modern Dharmapuri) in this area and were naturally helped by the forces of Kerala in their fight with the Pandya king Nedunjadayan. The Pallavas also aided the Adigans. This fight was a concerted effort of the Pallavas and the Keralas to check the growing power of the Pandyas. This association bore fruit at Namakkal. Carvings at Namakkal easily recall Mahabalipuram. The idea of excavating cave temples, innovation in the Tamil country by the Pallavas, spread to other areas quite unconsciously.

Among the earliest Chera monuments is a rock-cut cave at Kaviyur near Tiruvallara, in the former Travancore State. The architectural features of this rock-cut cave recall the early Pallava caves at Mamandur, Pallavaram, Siyamangalam, Tiruchirapalli, and Mahendravadi and the Pandya ones at Tirumalaipuram, Sendamaram and Chokkampatti.

The *dvarapalas* in this cave are similar to early Pallava figures, particularly the one to the left of the entrance. It is almost identical with the door-keeper guarding the entrance in the Tiruchirapalli cave. He leans heavily on the huge club which is entwined by a cobra. Ten miles south of Trivandrum is the Vilinjam cave guarded by similar figures in relief, recalling late Pallava carving in North Arcot and Chinglepet districts. Caryatid dwarfs under *gomukha* gargoyles called *oruntangi*, like the ones from some early temples

in Cochin, Peruvanam, for example recall similar figures under gargoyles in the Brihadisvara temple at Tanjavur.

The figure of Garuda, on whom Vishnu as Garudantika is shown leaning in the early Pandyan cave at Kunnakudi, is a characteristic one suggesting humility, with hands crossed in devotion. This recalls the standing figure of a prince, at the entrance to the Kaviyur cave temple, with hands crossed suggesting the attitude of an attendant waiting for a behest, and is in tune with other earlier and later representations of a similar nature. For example turn to the *Chakrapurusha* from the Seshasayi panel at Deogarh, a Pallava figure from the rock-cut temple of Kunnandarkoil near Pudukkottai and a similar princely figure from one of the niches of the very early Chola temple at Srinivasanallur.

The figure of Garudantika or Garudavahana, a peculiar one, and a close parallel of the Vrishabhantika or Vrishabhavahana form of Siva, first occurs at Mahabalipuram on the Arjuna-*ratha* and has obviously inspired the creation of similar form at Kunnakudi in Pandyan realm.

The exact authorship of most of these cave temples is not very clear, as there are few inscriptions to throw light on the matter. The Anamalai inscription of Madhurakavi is an indication of cave temples constructed during the time of Parantaka Nedunjadayan, as this king had a fairly long reign and appears to have been a munificent patron. It is possible that during his reign cave temples were excavated as during the reign of Mahendravarman and Narasimhavarman in the earlier Pallava period. Some Pandya cave temples seem to have been excavated during the latter half of the 7th century in the time of Ninrasir Nedumaran, the Jaina king who was converted to Hinduism by the boy saint Tirujananasambandar. The majority of the temples, however, indicate a date in the 8th century A.D. during the time of Nedunjadayan.

The conclusion is irresistible and clear that the inspiration for this type of temples excavated in the rock came from the Pallava territory. All these temples are later than those of the Mahendra and Mamalla phases of Pallava art, though rock-cut, are contemporary with the constructed temples of the Rajasimha and Pallavamalla period of Pallava history.

ROCK-CUT TEMPLE AT KALUGUMALAI

Kalugumalai is equidistant from Sankaranainarkoil and Koilpatti being midway fifteen miles east of the former and twelve west of the latter. It can be reached from the respective railway stations by road and by bus. At Kalugumalai the Pandyan architects and sculptors found a whole hill, a monolithic rock, which reminded them of the beautifully embellished Siva temple at Ellora. The challenge was accepted. From the top downwards work began in right earnest. More than half the work was completed. We do not know what calamity prevented the completion.

The temple faces east. The facade, like the entire lower portion, is roughly cut and unfinished. In the empty unfinished sanctum there is now a modern image of Ganesa enjoying a precarious worship. Otherwise, for some unknown reason, the temple is abandoned.

Locally they call it Vattuvankoil, a synonym for 'a sculptor's temple', suggesting that a distinguished sculptor had been at work here. Local folklore gives another meaning: the 'temple of the one who killed'. The story told is that a rivalry existed between father and son. The father began the temple on the hill and the son another at the foot of it. When the son boasted that his temple would be consecrated and remain in worship for all time but the one his father was building would never finish, the feud took an ugly shape, and the father killed the son. The prophesy was fulfilled. The Subrahmanya shrine in constant worship at the foot of the hill near the village is pointed out as the temple of the son. Here all ancient vestiges are destroyed and only modern alterations and additions are visible.

The front porch of the Vattuvankoil temple is practically devoid of any ornamentation except two long friezes of *ganas* in varying poses, some of them engaged in playing musical instruments (*Plates 1 & 2*).

The sculptor has paid special attention to the arrangement of the curls and *jatas* on the heads of the *ganas*. The *jata-bhara* or *jatamandala* are revealing in their variety. The smiling faces beaming with enthusiasm, give away their frolicsome nature. The

drummer evidently listens with unsuppressed joy to the loud music produced by him. His companions on either side of him nod their heads in approbation, with fingers beating time, or bodies swaying to the tune. The flutist forgets the world around and is engrossed in the reed which he holds tight on his lower lip while his fingers play the merry waltz. Another *gana* plays the *urdhvaka* type of drum keeping time to the flute. There is appreciation of music writ large on the beaming face of the *gana* seated next. At the farthest end of this group the long *danda* of the *vina* is held by a *gana*, adept at the lute.

The second row presents the *ganas* not only keeping time or playing a musical instrument, but also rhythmically swaying their limbs, throwing up their heads in ecstatic dance. The reptiles, held by them, are swaying with equal gusto. Possibly the raised hoods of the hissing cobras are protests, that what is play for the *ganas* is great mortification for the reptiles. The hands of two *ganas* are in the *ardhamattalli* pose, expressing ecstatic joy. The curly-haired *gana* next to the *vina*-player plays the *ghata-vadya*, a small clay pot used as a drum placed in front of him. The *gana* to his left has a *kumbhodara* or pot-belly which balances the *kumbha-vadya* or the *ghata-vadya* of his companion. He sounds the cymbals holding them near his right ear, all the better to appreciate the clanging sound. The expressions on all faces show abandonment to music and dance.

The *vimana* of the temple is the work of early Pandya art (*Plate 3*). Shovel-heads and lion-heads alternate to embellish the *kudus* or *chaitya*-windows of the octagonal *vimana* top. This lovely conception is further decorated with lotuses with large and small petals. The sculptor has lavished his art on a decorative border from which issue tassels woven in a lovely pattern to fill the space between the *kudu* arches even reaching the top dome of the *vimana*.

The *kudus* are of an attractive design. In case of the *chaitya*-window with lion-head top there is greater decorative detail. From the lion's mouth issues a tassel which joins two *makara-mukhas*, on either side of the mouth. Again the tassel issues forth to link the gaping mouth of another pair of *makara*-heads at the base of

the *chaitya*-window, finally resting in a floriated tail of this fanciful creation of art. There are five rosettes, two at the base and three at the top, between the inner contour of the arch and the decorative design.

There are four figures facing the quarters just under the eves of the *vimana* top — seated Siva and Parvati to the east, Dakshinamurti with his foot on Apasmara to the south, seated Narasimha to the west and Brahma seated on lotus supported by two elephants to the north. Four *Nandis* adorn the four corners.

Facing the east and acting as the guiding spirit of the entire monument, proclaiming from afar the purpose of the temple as a dedication to Siva, is the Umasahita. Siva is seated with Parvati, *parasu* (axe) in one hand and the *mriga* (deer) in the other, with his right hand, now lost, probably in an attitude of reassurance, and the left resting at ease on his lap (*Plate 4*). Siva's *jata* sets off his smiling face. The weight of the ornaments pulls down the ear lobes and around the neck is a fine necklet of large *rudraksha* beads. On the chest are strands of the *yajnopavita* held together by the double bell-shaped clasp. The *udarabandha* is prominent, and the armlets are of the *ananta* type. The physiognomy, the clasp of the *yajnopavita*, the make-up of the *jata*, all proclaim affinities of this school of art with that of the late Pallava and the last phase of the early Western Chalukyan. The Devi is seated at ease in a characteristic pose. In modelling the contours of her attenuated waist, ample hips, prominent breasts, the *katisutra* and the decorated coiffure, the sculptor has shown himself to be a great master of his art.

Dakshinamurti with his left foot resting on Apasmara and the right leg bent, has the tassels of his *katisutra* loosely hanging from his seat (*Plate 5*). He has a fine *jata-bhara* made up of *bhramaraka* ringlets of hair arranged like a *mandala* from which his face peeps out with an ecstatic smile. He plays the *mridanga* of the *ankya* type, which rests on his lap. A strap runs over his shoulder and holds it in position. He holds the drum with his left hand as the fingers of the right softly play on it. The upper hands hold a *parasu* (axe) and *akshamala* (rosary). The arrangement of the arm bands and the necklets as well as the *udarabandha* is the same as on Siva of the Umasahita group. The Dakshinamurti here has a

unique feature. As the Lord presiding over music, he usually carries the *vina*. In this singular instance, Dakshinamurti plays not the *vina*, but the *mridanga*, the drum. The *mridanga* is associated with dance. So Dakshinamurti here is not only Lord of Music, but also of Dance. This is probably the only instance of Dakshinamurti as Vinadhara Dakshinamurti playing not the *vina* but the *mridanga*.

Seated facing west, Narasimha has his left foot resting on a lotus which serves as the *padapitha*, while the right leg is bent on the seat (*Plate 6*). His right hand is in *tarjani* to remind evil-doers of the fate of Hiranyakasipu, and the left rests at ease on the thigh, almost in the *katyavalambita* pose. The other pair of arms carry the *sankha* and the *chakra*. His mouth is open and the face suggests defiance. On the head is a crown shaped like a lotus bud — a feature that we find at Badami in the huge Narasimha there. The *yajnopavita* with the double-bell clasp, the arm-bands, the necklet, the *katisutra* with a ribbon-shaped knot, all indicate an early date of carving.

To the north, Brahma is seated in *padmasana* on a wide lotus with petals clearly worked out (*Plate 7*). He is shown wearing the *vastra-yajnopavita* in the usual fashion. Though other *abharanas* or jewels decorate his form, the *udarabandha* is missing. His upper hands hold the *akshamala* and the *kundika*; the regular right hand is in *abhaya* while the left holds a book. The faces of Brahma are carved with a slight smile on the lips. The *jatas* are well arranged, neither as a huge pile nor as a diminutive nest. The youthful face without the beard, and the torso with a small waist suggest Brahma as a *deva* in the South Indian tradition. This is the opposite of what typifies North Indian sculptures, in which the beard and the developed paunch suggest the elderly *Pitamaha* (grandfather) of the gods. The lotus on which Brahma is seated is supported by two elephants facing each other. They evidence the great value placed on accurate animal study by the Indian sculptor.

Nandis adorn the four corners of the octagonal *vimana* top. The Nandis are in realistic style. The horns are short, the dewlap and hump prominent, and the bent legs with the tail squeezed in between the hind legs and encircling the cloven hoofs, suggest

the ease with which it is enjoying its rest. The face is alive, the nostrils dilate, the eyes become piercing. Life pulsates in the body.

The topmost storey has a row of *vyala* lions (*Plate 12*) frisking their stylised little horns and raising the fore-paws. At each corner kneels an elephant with a curled trunk, from the fore-feet of which issue tassels to adorn the corners of the roof of the lower storey. The same pattern is repeated in the central part where two *kudus* with lion-head and shovel-head on each side, make a group of eight for this storey.

In this tier, through the arch of the lion-headed *chaitya*-window are visible faces of lovers playing hide and seek with damsels carved down to the waist under the window (*Plate 9*). The tier is supported by dwarf *ganas* all in a row. These dwarf *ganas* are portrayed by the sculptor with great dexterity in a variety of poses, front, three-quarters and back. A dwarf earnestly puts forth all the might of his two hands to raise up a corner, while another helps his companion by lending the right hand as a support. Another group is engrossed in music and dance, beating the drum or sounding the cymbals, or tapping the *ghata* or throwing up hands and legs in glee while dancing.

Gana dwarfs are sometimes replaced by dwarfish sages with prominent beards and grave countenances evidently solving a philosophical tangle. One of them reminds us of the dwarfish Kumbhasambhava Agastya. With *jatas*, *rudrakshamalas* and *yajnopavitas* composed of *rudrakshas*, their *uttariyas* tied in *udarabandha* fashion on their ample paunches, they suggest a quaint seriousness in the midst of a row of grotesque flippant *ganas*.

Monkey kings, also dwarfish, are portrayed (*Plate 8*). Two figures, with limbs swaying as they talk in earnest whispers, add to the charm of this row of Siva-*ganas*. We have known temples in South India hallowed by tradition as originally worshipped by Vali and other monkeys who were great Siva-*bhaktas*. Sage Agastya himself was one of the foremost among the Siva-*bhaktas*. The association of monkeys and dwarfish sages, especially Agastya, the dwarf sage who drank the deep ocean and subdued the mighty peak of the Vindhyas, is the homage by the artist to the hosts of *bhaktas* including the *ganas* so closely associated with Siva.

The damsels in the shallow niche (*Plate 10*) below the arched *chaitya*-windows are extremely attractive figures. The arch of the *chaitya*-window with the peeping face of the male watching from above the damsel down below is a new way of portraying the *mithuna*. In langour one of the damsels rests herself on her left hand while holding a toilet box in the other. Her garment is almost slipping down and her head is slightly bent down in modesty. Another holds a lotus by the long stalk. A third seems to be listening to a loved whisper from the other and tilting her face just a little. Her well-arranged coiffure enhances the artistic effect. Yet another lady has evidently just finished her bath and holds her wet locks of hair in her hand to dry them before perfuming the bunch and arranging her braid. With her other hand she holds the fringe of her garment which is slipping from her body. The jewels worn by these maidens are very few, but the figures are effective. What is it that does not adorn fair form? *kimiva hi madhuranam mandanam nakritinam?* The *yajnopavita* is shown prominently worn by each one of these damsels suggesting the line from the *Ramayana* where Hanuman remarks that Sita would certainly go to the lake in Asokavana for her evening ablutions, entitling the woman to wear *yajnopavita*.

The fashion of showing these figures up to the waist is not new as it is already found at Mahabalipuram where *mithuna* figures are carved on the Arjuna-*ratha* in a similar way. The sculptor has tried to give us a glimpse of divine beings in heavenly atmosphere at a great height. The artist has not carved the lower portion of the body because it would be hidden from view from the ground.

The *mithuna* and *sudarsini* motif in sculpture as a decoration of architecture has been a favourite theme in every monument and it is interesting to see the different ways in which the sculptors and artists have fulfilled their desire to present with endless varieties what may be taken as a simple and common theme, but which when studied carefully reveals a wealth of observation and a difference in pattern.

In the next tier there are miniature pavilions on all the four sides and wagon-roofed elongated pavilions, *salas*, in the centre

of the south, west and north sides. The decoration consists of lion-heads, *makaras* and floral design. The dwarfish figures supporting the roof of the pavilion occur in a limited number, their place being taken by prancing lions of the early Pallava Rajasimha type. For the wagon-roofed pavilions there are two dwarfs at the corners and two in between, and under each shallow niche below the arched *chaitya*-window or *kudu* is the figure of a seated deity. Against the shallow niche formed under each and every *kūdu* there is a seated figure, the extreme ends being occupied by damsels. The central figures are Dakshinamurti to the south, seated Vishnu to the west and seated Siva to the north. The wagon-roof is supported by caryatid dwarfs of considerable beauty. On either side of the central figure and between the damsels at the extreme ends are two *devas* to the south, Surya and Chandra to the west and a *deva* and Skanda as Gurumurti to the north.

Lower down is a long frieze of lions, the *yali* course, with almost alternating *yali* head and floral patterns, simulating the *yali* head contour.

The figure of Dakshinamurti against the niche in the centre of the central *sala* to the south on this tier is quite unconventional and different from the normal representations we come across at a later date (*Plate 11*). Siva is seated at ease wearing a heavy *jata-bhara*, not so spread out as in later Chola sculptures — heavy, and yet not too heavy to detract from its dainty nature. The left hand, with the shoulder raised, rests on his thigh and supports the whole figure. The right leg is bent on his seat and the left is hanging down in the *ardhaparyanka* attitude. The *yajnopavita* lies softly over his shoulder and chest and disappears near his waist. Though clearly a *vastra-yajnopavita* folded over the shoulder, the triple line on it indicates its close association with the regular *yajnopavita* composed of three strands. The elaborate *katisutra*, with its side tassels, is as in the other figures. The *hara* and the *keyura* worn by Siva are delicately fashioned jewels. The armlets are simple. The single *patrakundala* on the right ear, and the long empty lobe of the other ear, enhance the beauty of the smiling face. The right hand which had been in the *vyakhyana-mudra* is partially broken. The other pair of arms are in the *kartarimukha* attitude, the right one having the frisking deer just above it. The dwarf

ganas below the roof of a *sala* that flank the central Siva figure, hold out each a hand in *pataka* attitude suggestive of wonder and adoration.

In a similar central position against the niche of the *sala* to the west is Vishnu seated in what may be styled almost the *maharaja-lila* pose, the right foot resting on the seat and the left on a lotus (*Plate 12*). Vishnu wears an elaborate *kirita* characteristic of the period. The right hand, which should have been in *abhaya-mudra*, is broken. With one of his shoulders tilted up, Vishnu rests his weight on his left hand. The other pair carry his weapons, *chakra* and *sankha* in the *kartarimukha* position of the fingers, the wheel being in the *prayoga* attitude. The flames and other appendages of the weapons of Vishnu are absent here. The *mukuta*, *yajnopavita* with its double-bell clasp on the chest, and a strand straggling away from the main part of it, as also the *udarabandha*, the *manikanthi*, the necklet, and the *makara*-decorated *keyura* enhance the decorative value of this figure. In the case of Vishnu Purushottama the sculptor has taken special pains to indicate a cushion behind his back. Here again the flanking dwarfs adore the deity. On the roof of the *sala* is fashioned a mermaid with a fish-tail which blooms into a floral decoration.

To the north, Siva is seated almost like Vishnu (*Plate 13*). In his right hand he holds a *naga* (snake) in movement. In one ear he has the *patrakundala*; the other ear is free. His *jata* is tied in a bun like *kondai* suggesting the presence of the Ardhanarisvara element, eternal in him. The *vastra-yajnopavita* rests over his shoulder and chest. There is a smile on his face. This is significant when we realise that out of the arms in the *kartarimukha* attitude, the left is pulling out arrows from a quiver suggesting the Tripurantaka incident while the right hand toys with the snake suggesting the *vishapaharana* aspect, both of which immortalise the heroic deeds of Siva. The flanking dwarfs are turned towards the central figure and look out with disdain, as much as to say that as Siva-*ganas* they have no need to fear death or devil, even the Tripuras, even *halahala*. Their hands suggest adoration. The roof of the *sala* has fortunately retained the *kalasas* on top as well as the lotus petal decoration below.

Surya and Chandra (*Plate 14*) are seated, have a single pair of arms, simple ornaments, plus a distinguishing halo.

Gurumurti or Skanda is represented as a youthful warrior, seated wearing the *chhannavira*, the military cross-belt (*Plate 15*). In his right upper hand he carries the *sakti*, the javelin. The jewelled crown he wears proclaims his *abhisheka* as *senani*, the commander-in-chief of the army of the gods.

To the left of Skanda, against the pavilion niche, is a seated Devi, probably Devasena. Suvarchala, the consort of Surya, may be represented by the figure on the west, just beside this Skanda group.

The Kalugumalai sculptor earns our approbation for his idea of decorative design and close study of human and animal patterns. The conventional lion and *makara* shows his loyalty to the traditional stylisation. The life-like bulls and the other animals proclaim his assiduous study of animal life with rare sympathy. The smile on the faces of the deities is balanced by the quaint moods of the *ganas*, frolicksome, angry, full of sorrow or despair, some with kind eyes wide open in wonder. The hair on top of the head also gives scope for imaginative handling. Beehives, ringlets and inter-woven curls, matted locks, bun-shaped and otherwise, sometimes with a ribbon band or a garland of flowers, even with the skull set on it for Siva representation, vary the theme. The dwarf-*ganas* provide another opportunity. Big paunch, short baby hands and legs, quaint ornaments and clothing, a thousand contortions of the body, amuse the devotees. The portrayal of heavenly nymphs draws our attention. Sometimes carrying a lily, resting her hands on the ground, loosening her waist cord in amorous dalliance, or drying her hair after her bath, the chisel steals our heart by sheer beauty.

There is here obvious the influence of the Pallava tradition with probably a little admixture of the Chalukya and Rashtrakuta exhuberance of ornamentation. This temple recalls in a simpler version the magnificent Ellora temple, while the top portion of the Dharmaraja-*ratha* at Mahabalipuram is signalised in an elaborated decorative version.

BOULDER CARVED WITH JAINA FIGURES AT KALUGUMALAI

Close to the Vattuvankoil is another large rock carved with Jaina figures of exquisite beauty, resembling the carvings on the monolithic temple. Here there are large panels representing Tirthankaras, flanked by attendants, seated on thrones, each under his respective tree, with the triple umbrella over their heads. Other panels show elaborately worked Yakshas and Yakshis (*Back of Dust Cover*). One of the panels shows Dharanendra Yaksha and Padmavati. The flexions in the case of these figures are indeed so charming that they add to the rhythmic poise of the whole composition. The panel of standing Parsvanatha with the snakehoods over his head is a gem of early Pandya art (*Plate 16*).

In addition to these, there are long rows of seated Tirthankara figures repeating the complete hierarchy of Tirthankaras three times over.

It must have been difficult for the sculptor who chiselled these panels at a great height on the boulder. We gaze on them from a lower angle than the eye level. Probably the gallery of Jaina Tirthankaras was conceived so that the observer was dwarfed in front of it, suggesting the heights of knowledge and wisdom reached by the Jaina saints and savants.

CAVE TEMPLES AT TIRUMALAIPURAM

On a rocky hillock locally known as Vannachchipparai, about four miles from Kadayanallur railway station, facing the Podiyal mountains associated with the sage Agastya, is a cave temple carved from the living rock (*Plate 17*). This cave temple, and others in the vicinity, represent the early phase of art and architecture in this area. Tirumalaipuram, acquires importance from this fact with its massive pillars and simple carving (*Plate 32*). The Tirumalaipuram cave temple resembles those of Mahendravarman's time in the Pallava area of Mandagapapattu, Dalavanur, Mamandur, Tiruchirapalli and Sittannavasal. The two pillars and the pilasters at the ends and the pilasters separating the sculptures on

the main wall of the cave temple are all decorated with lotuses. In two cases the medallions are ornamented with elephant-fish motif (*matanga nakra*), a quaint animal of fancy with the fore-part of an elephant and the hind quarters of a fish with floriated tail. The motif is a favourite one in early sculpture and occurs in Vakataka, Pallava and Rashtrakuta art as well. It is not only the elephant, but other animals like the bull and the horse that share honours in this motif.

The cave temple itself comprises of a hall which is the *mandapa*, leading on to the cell situated to the west and facing east. The cell is flanked by two *dvarapalas*, one of whom is shown leaning on a huge club (*Plate 18*). The *dvarapalas* have a single pair of arms, and wear a mass of hair shaped like a large wig under a crown decorated with gems. They have *angadas* encircling the arms in three rings in the *ananta* fashion. A heavy girdle and a waist-cord shaped like a ribbon, tied where the under-garment starts, *udarabandha* or stomach-band, necklace, wristlets and the *yajnopavita* and heavy *kundalas* are other adornments. The heavy build of the *dvarapalas*, the peculiar arrangement of the hair and the crown, and their disposition, suggest similar early Pallava *dvarapalas* in cave temples.

In the main wall there are three niches containing, in order from west to east, seated Ganesa, standing Vishnu and dancing Siva.

Ganesa wears a *karanda-mukuta* on his head (*Plate 19*). He has an elephant's head, the trunk of which runs vertically down over his paunch and curls up a bit towards the end to balance a *modaka* on the tip. A single tusk, the *ekadanta*, is shown to the right. He has four arms. One of the right pair holds the *pasa* while the other resting on the right knee, which is raised, holds a *modaka* ball. Of the pair to the left, one holds probably the *ankusa* and the other hand rests on the paunch. Ganesa wears the *udarabandha*, *angadas* and *valayas* or bracelets. The figure closely resembles the early type in Pallava sculpture.

Vishnu (*Plate 20*) is shown standing in *samabhānga*, carrying a *sankha* and *chakra* in the upper pair of hands while the lower pair is practically resting on the hips. One of these hands is in the

katyavalambita, resting on the huge loop of the *katisutra*, while the other is in the attitude of holding a small bud-shaped object as in the case of some of the sculptures of the early Chalukyan school, especially from the Nolamba areas. Vishnu wears a long cylindrical heavy crown on the head behind which is the *bha-mandala* which, because of its diminutive shape, appears to be an enlarged *siraschakra* rather than a *bha-mandala*. The ear-lobes are very long and carry heavy *kundalas* resting on the shoulder. There is a single necklace. The *yajnopavita* is a thick roll as in the case of early Pallava sculptures and goes over the right arm, a feature common to both early Pallava and early Chalukyan sculpture. The *udarabandha* is present. The *katisutra* is a simple ribbon tied into a knot with tassels on either side. Below this is the large loop of a thicker *kativastra*. The *antariya* or the lower garment of Vishnu is arranged in the *kachchha* fashion and the hem of the garment as also the central folds curl out on both sides in the *hasti-saundika* fashion, reminding us of similar drapery arrangement in the early Pallava figures. The armlets and bracelets and the simple ornamentation is in keeping with the early dating of the sculpture. There is a certain heaviness in the figure which is very characteristic of its date. On either side of Vishnu are two dwarfs in a devotional attitude clasping their hands in adoration, the folded palms resting on the ample paunch. As in the case of the *dvarapalas*, the hair of these dwarfs is arranged in shapes projecting in semi-circular fashion on either side of the face. They are shown wearing small *karanda-mukutas*, *patrakundalas* on the ears, necklets, armlets and bracelets.

In the adjoining niche is shown Nataraja (*Plate 21*), dancing in the *chatura* pose, with his head slightly tilted to the left in the direction of his uplifted upper left hand. His upper right hand holds some object, probably the *damaru*, while the other right hand is shown in the *mrigassirsha* attitude. The lower left hand holds an unidentified square-shaped object in the grip of the fingers. The heavy waist-loop, the *yajnopavita*, the armlet, the necklace, the heavy *patrakundala* earrings, the *udarabandha*, and the elaborate arrangement of the *jata* with double-*makara* decoration, are traceable to Pallava figures of Siva. Like Vishnu, he is flanked by two dwarf *ganas*, one of whom is shown playing a *chandala-vallaki*

— a musical instrument resembling the *vina*, but distinctly primitive. The *ganas* resemble those in the Vishnu panel.

The niche in the wall opposite the cell of Siva houses a standing Brahma, holding the book and the water vessel in his left pair of hands, and probably the *akshamala* in his upper right hand (*Plate 22*). The *jatas* of Brahma have received elaborate attention. The long ear-lobes touch the shoulders though free from the weight of jewels. The heavy lower garment, the *udarabandha*, the necklace and the thick *yajnopavita* running over his right arm are all characteristic of early art in the realms of the Pallavas. The figure of Brahma is youthful in accordance with the tradition of the south.

The roof of the *mandapa*, and the walls, as also the deities, were originally painted. Of this very little is left.

In 1935, M. Jouveau Dubreuil drew the attention of the archaeological world to the existence of fragments of painting in this cave temple. The earliest paintings in South India, of the Pallava period, were also discovered by him, first at Sittannavasal, and later in the Kailasanatha temple at Kanchipuram. The existence of early Chola paintings in the Brihadisvara temple at Tanjavur, was the discovery of Sri S. K. Govindaswami. For similar Chera paintings of about the same date, from Tiruvanjukulam and Trichur, we owe our knowledge to Sri K. V. Ramachandran. This discovery of M. Jouveau Dubreuil of Pandyan paintings made it possible to complete a comprehensive survey of the different schools of paintings in the South.

The painting representing *ganas* in the medallion in the centre of the ceiling affords good scope for study. The remark of the king in the *Viddhasalabhanjika* that the picture before him, with its continuous and free flow of line, appeared rich in form because of the curves, fits the drawing of *ganas*. A minimum number of flowing and sinuous lines gives an air of richness to the whole painting. The mastery of line is further revealed in the figure of a heavenly being riding a furious lion painted on the ceiling near the panel of Brahma. The wild ferocity of the lion and the dignified serenity of the figure riding it are balanced in a masterly fashion. The figure is unfortunately covered by a film of soot, which needs cleaning. Though the pictures here are fairly rich in *rekha*, i.e.

line, they are poor in *bhushana*, i.e. ornamentation, which is a distinguishing characteristic of Chola painting. The *patrakundalas* on the ears of the *ganas* resemble those at Ajanta and Sittannavasal. The flower-decked robes that cover the bodies of the bearded men in the group, painted on the side panel of the capital of the pilaster, strike a strange note.

The colour is here much the same as is given in the *silpa* text: yellow, vermilion, red, black, blue and green. The outline appears to have been drawn first with red and then with black. This is apparent from the occasional slight deviation of the black line from the red or an absence of a black line over the red in certain places, as for instance in the *kundalas* where the middle stroke is left red.

Among the figures of the dancing *ganas* on the ceiling, the drummer has his head bent and reminds us of a figure in the Brihadisvara temple at Tanjavur. If we are to take the figures of the bearded men in the company of women as *Rishis* engaged in amorous sport, they would be typical of descriptions given in the *Silparatna*, which forbids the representation of *tapasvilila* in ordinary homes. Sri Harsha has elaborately described the figures of such sporting *Rishis* on the walls of the *Chitrasala* of the palace of Nala in his *Naishadhiyacharita*. But considering the dress of the bearded men and the figure of a boar on the shoulder of one of them, it is possible that they are hunters. In the opinion of the scholar Sri K. V. Ramachandran, the painting may easily represent the revelry of the Yavana referred to in the *Silappadikaram*, as in the *Urkankathai*. The body-guard of the Pandyan king consisted of Yavana women who practised at Madurai the cult of Astarte, and indulged in Bacchanalian orgies.

The figure of a woman which remains undamaged has feminine grace in every line. The face of another damsel, which is all that is left of her, has considerable charm and great dignity. The figures of two bearded men are not so perfect.

The lotuses painted white with an indigo background are simple and effective in treatment. The ornamental pattern, painted in black and tinted blue on the brackets of the pilaster, shows an attractive variation in design.

The painting of a fierce lion shows careful study of the moods of animals. The lion is conventional in form. The figure of the duck points to a sympathetic bird-study. The twist of the neck and the turn of the head, perhaps to rest its beak on its downy back, and its short legs suggestive of its slow movement and awkward gait, heighten the effect.

CAVE TEMPLES AT TIRUPPARAMKUNRAM

Five miles to the southwest of Madurai by road is Tirupparamkunram reached both by bus and railway. The temple at Tirupparamkunram is a comparatively modern structure of the late Nayak period. One can hardly guess that the main shrine, beyond the modern structure, is an early cave temple.

This early cave temple has the usual large and heavy pillars flanked by pilasters, with three cells in the main wall facing the *mandapa* and two side cells. The plan of the structure resembles the early Pallava cave temples. In two cells, facing each other, there are two deities, Vishnu and the Siva-*linga*. In the three other cells are Skanda, Durga and Ganesa, the mother flanked by her two sons. All images have been covered with lime and plaster to suit the taste of the comparatively modern renovators. The figures have heavy oil deposits, as they are under regular worship. One feels sure that if the original carving could be exposed to view, the beautiful features of early Pandya workmanship would be revealed.

The outside wall of the cell containing the Siva-*linga* has two panels depicting the dance of Siva. Fortunately, it is free from the ravages at the hands of a present-day mason. The touch of the master sculptor is discernible. It is indeed a masterpiece of early Pandya cave sculpture, comparable with exquisite carvings in the early Pallava caves.

Three pilasters of the early type separate the two panels. In one, Siva is dancing, and in the other the orchestra keeps time while Parvati, Nandi, Siva-*ganas* and other *devas* watch the dance.

Just above the *gomukha* or the gargoyle, through the gaping mouth of a lion, is shown the dwarf Apasmara groaning under the weight of Siva, dancing over his back in the *chatura* pose (*Plate 23*). In the tradition of South India, Apasmara supports the dancing figure. The hands of Siva are restricted to four; it is not the *bhujataruvana* (multiple arms), as in northern sculptures. The right hand of Siva is not in *abhaya*, but in *ahuyavarada*, and the left is in the *kari-hasta* attitude. In the other hands, he holds fire, a long staff with a standing bull on top, his famous *vrishabha-dhvaja*. A similar representation is at Pattadakal. His *jatas* are elaborately dressed in an imposing *mukuta*. Heavy ear-rings adorn the lobes. The necklace, armlets, *yajnopavita* and *katisutra* are all worked out in the early style. It is worth noting that there is a central tassel apart from the loop on the waist. The *ardhoruka* of Siva is probably of tiger skin. Anklets on his feet suggest the *nupurasinjita*, resounding anklets in dance.

In the adjacent panel, which is a continuation of the story, a seated drummer is playing the *urdhvaka* drum. This is obviously Nandi or Tandu. The large *jata-bhara*, composed of ringlets in beehive bunches, resting on both shoulders, with the coronet above, and the general disposition of ornaments like the *patrakundalas*, *yajnopavita*, *keyuras*, suggest the *dvarapalas* of the early cave temples. One of these is normally Nandi. Seated close to him are two dwarf Siva-*ganas*, one playing the flute while the other keeps time. There are other Siva-*ganas* peeping from the other side of the central pilaster. Their hands are clasped in adoration. Calm and quiet stands the bull Nandi, in rapt attention, for is it not said: "*pasurvetti sisurvetti vetti ganarasam phani?*" The horns are exceedingly small. Next is Parvati watching the dance of her Lord. She rests her right hand on the head of her dwarf attendant, *vamanika*. In her left hand she holds a lily. The *mukuta* worn by Parvati is a simple one. Necklets, *yajnopavita katisutra*, *angada*, *nupura* and other ornaments adorn her. Her undergarment is so arranged that the *nivibandha* and the folds of the knot hang loosely over the *katisutra* along with the other tassels and folds of her dress. All this reminds us of the figure of Sri-Lakshmi at Mahabalipuram in the Varaha cave, and the 'Princess at her toilet' at Ajanta.

Beyond the clouds, three *devas* watch the dance of the Lord. The first is the four-faced Brahma with his hands keeping time to the music. There is Vishnu with the *sankha* and *chakra* quite prominent. Beside him is Indra.

A wall built in recent times separates another Siva-group panel. Here we find standing Nandi, in human form with bovine head, and some *Rishis*. It is quite likely that this is a glorification of *natya* and Nandikesvara's exposition of it. Other similar carvings on the rock are plastered, making it difficult to grasp the full conception of the artist.

A mile away we find a cell in the rock which has massive pillars. The carvings on the wall, representing Natesa and Sivakamasundari, Heramba Ganapati and Skanda, look very late sculpture. The other carving adjoining this is Subrahmanya and consort. On the outside of the cave we find carvings of Ganesa, a couple of sages, the saint Appar, dancing child Jnanasambandar, Sundaramurti, and even Bhairava with his dog, all of which are definitely late medieaval.

CAVE TEMPLES AT ANAMALAI

Eight miles by road from Madurai is Anamalai with a good road up to a mile from the hill-rock and a cart-track thereafter. The hill resembles a seated elephant with its trunk stretched forward between the fore legs. The legend associated with this hill is given in the *Tiruvilayadalpuranam*. A band of Jaina ascetics, invoked by their spells, a huge elephant to destroy the city of Madurai. Lord Siva used a lion-faced arrow to hit the elephant and petrified him into stone.

There are Jaina caverns and early inscriptions in the Brahmi script on the hill. There is also a cave temple dedicated to Narasimha, excavated in the rock. Vishnu as Narasimha, the lion-faced god, becomes the arrow of Siva here as Vishnu himself for Tripurantaka. Coupled with this is the existence on the hill of the Narasimha temple. The legend has been blended with the story of the hill. The inscription here in Grantha and Vatteluttu letters in Sanskrit and Tamil, records that the temple was constructed in A.D. 770 by the

Chief Minister, *Uttaramantri* of the Pandyan king Jatila Parantaka Nedunjadayan. It also mentions that before the temple could be completed, Marangari, or Madhurakavi as he was popularly called, died and it was actually his brother Maran Eyinan who consecrated it.

The multi-pillared *mandapa*, *gopura* etc. are later additions. They have to be traversed before one reaches the main shrine, which resembles the early Pallava cave temple with two massive pillars and a pair of pilasters, a rock-cut cell as the shrine beyond the main *mandapa*. We had a similar experience in the Tirupparamkunram temple.

Not far, is another shrine locally styled as the temple of Ladamuni, but which in reality is a rock-cut cave of the same period as the Narasimha temple. It is dedicated to Subrahmanya, and his consort Devasena. The temple is cut in the rock with a flight of steps on either side. They lead to the *mandapa* which has two massive pillars and the usual pilasters. Beyond the *mandapa* is the shrine. At the entrance are two pilasters with two dwarf *ganas* at the top as caryatids supporting the cornice. Flanking the doorway are two birds, a peacock and a cock. Farther on are two well-adorned human devotees, with garlands as offerings for the deity. These have replaced the usual *dvarapalas*. There is also a figure of a seated attendant pointing towards the deity inside the shrine.

The deity is seated at ease with his consort, both the god and the goddess resting one leg on the seat and the other resting on the ground. Usual ornaments, including the crown, are provided. They are Devasenapati, the God of War, with *Devasena*, the divine army personified as a damsel seated by him as his consort. Evidently Subrahmanya was a favourite God in these areas. Not far off, at Tirupparamkunram, is another Subrahmanya shrine in Pandyan territory.

CAVE TEMPLES AT KUNNAKUDI

Eleven miles west by road from Karaikkudi the nearest railway station is the village of Kunnakudi. It is forty-eight miles from

Madurai, and is connected by bus. There is at Kunnakudi, in Ramanathapuram district, an early rock-cut cave temple. It resembles the other shrines in the Pallava and Pandyan territory. The *dvarapala* has humane appearance. The stylised look of terror that we get in later sculpture is absent (*Plate 24*). His right arm rests on a huge club with a serpent twining round it. His left arm is placed on the *katisutra*, as in Pallava figures. He wears a decorative large necklace, *manikanthi*, with heavy ear-rings. The *yajnopavita* is massive, with a double-bell clasp. The armlets are of the *ananta* type, with three coils. The *jatamukuta* is in the simple early style. The *katisutra* and the *udarabandha* conform to the period.

In one wall niche Vishnu rests with Garuda (*Plate 25*). He is depicted in the Garudantika form, an iconographic rarity, reminiscent of Pallava art at Mahabalipuram on the Arjuna-*ratha*. Vishnu leans heavily on Garuda, who humbly stands, with his hands crossed in an attitude of devotion. We come across a similar arrangement at Deogarh, where one of the *ayudhapurushas* acts likewise. This characteristic is also to be observed in early Chera sculpture as well as in very early Chola art. For instance, one finds it at Srinivasanallur in Tiruchirapalli district in the temple of Kuranganatha.

Vishnu wears the long cylindrical crown. He carries the *sankha* and *chakra* on his fingers in the normal Pallava style. He wears the *chhannavira* crossband of a warrior. His under-garment is fashioned in the Pallava mode. The *katisutra*, the loops, and the side tassels are very characteristic of the early period to which the figure belongs.

In another cave temple here we find the Nataraja dancing with eight arms in the *bhujataruvana* tradition which is characteristic of art in the Deccan and North India. Occasionally this form occurs even in Tamil area, for example the Nallur Nataraja in bronze which is the late Pallava workmanship. Nataraja is dancing in the *lalita* pose and two *ganas* are seated on either side of him, keeping time as in the early Chola bronze from Melaperumballam. These sculptures have been covered with stucco, clothing the original carving. It is not possible to assert with confidence

that the circle of flames is original. The stucco of the later period exhibits a decorative tendency which is foreign to earlier art.

In the same cave, however, the *dvarapalas* are fortunately free from any plaster coat of later date and shows the pristine form to advantage. The *dvarapala* on the left wall leans heavily on a huge club (*Plate 26*), like the figures in the caves described earlier. The *yajnopavita* is composed of pearls — *mukta-yajnopavita*, and the hair is arranged in a *jata-bhara* with a *mukuta* over his head. The whole figure and the ornamental fashion are heavy in style. The loops and tassels, the *katisutra*, the *katibandha* and the *udarabandha* are more elaborate than usual.

The *dvarapala* to the right is also heavy (*Plate 27*). The *kundalas* in the ears are large and circular. The addition of horns of large size to the decoration of *mukuta* and *jata* take us back to similar Pallava horned *dvarapalas*, as well as to the source of their origin, the horned *dvarapalas* at Mogalrajapuram in Vijayawada.

A *yogi* with a heavy *jata-bhara*, thick *yajnopavita*, *rudrakshamala* necklace, seated in the *padmasana* with his hands resting on his lap, is carved on the outer side of the cave. It can be a representation of Siva himself holding the *parasu*, or it may be his great disciple, Parasurama.

CAVE TEMPLE AT PILLAIYARPATTI

Within two or three miles from Kunnakudi is Pillaiyarpatti village. It is forty-five miles from Madurai and is reached by bus from Karaikudi railway station. At Pillaiyarapatti in Ramanathapuram district there is another cave temple with interesting sculpture of the early Pandya period. It is heavy in style, resting on massive pillars. It is known as the Karpakavinayaka temple. One panel represents Siva (or Subrahmanya) standing, with a single pair of hands (*Plate 28*). The figure is pleasing and in the best early Pallava style. He has a *jatamukuta*, heavy ear-rings and a large necklace. The *yajnopavita* is a roll, with double-bell clasp, and slight tassels going over the right arm, which is in the *varada* attitude. The left arm rests on the *katisutra*. His *antariya* under-

garment is in the usual Pallava mould with tassels on either side hanging loosely from the *katisutra*. The figure to his right is a young man wearing a thick *yajnopavita* and a thick waist-roll. He has a small coronet on his head, heavy ear-rings and a necklace. His hands are clasped in adoration. A similar figure is shown to the left. But in this case, the hands are somewhat worn and weathered.

In the cave temple at Pillaiyarpatti, there are a few letters of Vatteluttu inscription of an archaic and early type, suggesting 7th century A.D., making it probably the oldest of the Pandya caves.

CAVE TEMPLE AT TIRUKKOLAKUDI

Tirukkolakudi village is reached by a five-mile cart-track from Ilayathakudi which is fifty-five miles from Madurai or twenty miles from Karaikudi, with a good road and bus route.

At Tirukkolakudi in Ramanathapuram district is another rock-cut cave temple of similar type with one of the most magnificent sculptures representing the *Rishi* (*Plate 29*) locally known as Pulastya, but very closely resembling similar figures of *Rishikumara* at Mahabalipuram, in the famous scene of Arjuna's panel. The *jatas* are bound together in an attractive way. The *yajnopavita* is thrown over the left shoulder in the normal way, giving an elegant appearance, and the lower garment is worn in the *hastisaundika* fashion with the folds beautifully arranged. The right hand is resting in adoration, while in the left is a small cluster of lotus flowers. This also recalls similar figures painted in the *Samavasarana* scene on the ceiling of Sittannavasal cave of the day of Mahendravarman I, the Pallava king.

The Kakolanatha temple at Tirukkolakudi, though an early Pandya cave temple, has in its present form assumed a gigantic proportion by way of a later addition of structures, which make it look entirely different from what it originally was — a simple rock-cut shrine. The Amman shrine, which is a later addition, has in its vicinity a lovely image of Nagaraja with characteristic beauty of Chola art. This is to be assigned to the period of Rajendra, during whose time the Pandyan territory was completely

under Chola sway. Chola style had spread all over the southern limits of the peninsula.

CAVE TEMPLE AT SENDAMARAM

The village of Sendamaram is twenty miles by good road with bus service from Sankaranayanarkoil railway station. It is easily reached also by a forty miles run by bus from Tirunelveli railway station. At the foot of the Virasigamani hill at Sendamaram in Tirunelveli district is a characteristic early rock-cut temple with heavy pillars. Opposite this is a constructed platform on which rests an early Chola Nandi. In this cave is a carving of a *Rishi* with the figure, except the face, worn and lost. The face is serene and suggests the devotion with which the sculptor has fashioned the sage in an area where Agastya is even today worshipped as a great intellectual benefactor.

Guarding the central cell of Siva are two attractive *dvarapalas* in the early style of the south (*Plate 30*). The one to the right rests his whole body on a huge club entwined by a snake. He wears a heavy *jata-bhara* and a crown. The *yajnopavita* is a thick roll. The armlet is of entwining *ananta* type. The bracelets are heavy. The *udarabandha* is present. The loop is the usual type of the period as a *katisutra.* The left leg is slightly bent and relaxed. The *dvarapala* to the left has a large *jata-bhara*, a large necklet and an *yajnopavita* in roll fashion going over his right arm which is raised sideways in adoration while the left rests on the *katisutra* (*Plate 31*). He wears a long lower garment or *antariya*, unlike his companion who wears the short *ardhoruka*, which covers the thighs halfway. This *dvarapala* resembles a *Rishikumara* come to adore the deity in the cell. The deity is a Siva-*linga* on the *panivatta.*

CAVE TEMPLE AT CHOKKAMPATTI

Chokkampatti village is twelve miles by road from Tenkasi railway station and has a bus service. At Chokkampatti in Tirunelveli district is another early rock-cut cave temple with carvings.

The heavy pillars are characteristic but they are very plain without any ornamental work. In fact even the triple division of the pillars is absent. On either side, as we enter, where the pilasters are usual in this type of cave temple, there are niches showing a princely figure in one and a princess in the other. It is likely, the prince (*Plate 32*) is a royal youth wearing the *yajnopavita* (*mukta-yajnopavita*) running over his right arm, raised with a lotus in it as an offering for the god while the left rests on a sword. He wears a *mukuta* with a triple hood of Naga decorating it. The *katisutra* and the loops which elaborate the portion of the legs has not been finished. The figure is, therefore, incomplete.

It is the same case with the princess (*Plate 33*) on the other side also. It is a charming figure with the right hand carrying some offering to the deity, the left resting on the *katisutra*. The modelling of the torso, the breast, the waist and the stomach is very fine. The *kirita* is of the simple type as in the case of Sri-Lakshmi in the Varaha cave at Mahabalipuram. She has a heavy necklet and the *antariya* or the lower garment has only its hem clearly shown in a pleasing manner, while the rest of the lower portion is unfinished.

Guarding the doorways of the cells here are pairs of *dvarapalas* (*Plate 34*) showing workmanship which is more advanced than in the previous cave temples. Here the *kudu* decoration on the upper part of the roof supported by caryatid figures of *ganas* in funny postures on the cornice above the door of the cell and between the roof are characteristic of similar representation in other early monuments, as at Mahabalipuram. The face peeping through the *kudu* is also similarly characteristic of Pallava art.

BIBLIOGRAPHY

Coomaraswamy A. K. : History of Indian & Indonesian Art (London 1927) pp. 1-295, pl. 1-128.

Cousens, H. : The Chalukyan Architecture of the Canarese Districts, Archaeological Survey of India New Imperial Series (Culcutta 1926), pp. 1-158, pl. 1-160.

Gopalan, R. : History of the Pallavas of Kanchi (Madras 1928), pp. 1-245.

G. Jouveau-Dubreiul :

1. Archaeologie du sud de l'Inde, Vol. 1 Architecture (Paris 1914), pp. 1-182, pl. 1-64 and 71 text figures.
2. Archaeologie du sud de l'Inde, Vol. II Iconographie (Paris 1914), pp. 1-146, Pl. 1-44 and 40 text figures.
3. Pallavas (Pondicherry 1917). Translated by V. S. S. Dikshitar, pp. 1-87.
4. Pallava Antiquities. Translated by V. S. S. Dikshitar Vol. I (Pondicherry 1916), pp. 1-76.
5. Pallava Antiquities. Translated V. S. S. Dikshitar, Vol. II (Pondicherry 1918), pp. 1-32.
6. Dravidian Architecture. Translated by K. Amrita Rao. Edited by Dr. S. Krishnaswamy Aiyangar (Madras 1917), pp. 1-47, figs. 1-37.

Kramrisch, Stella : The Art of India (London 1954), pp. 1-50, pl. 1-156, notes on plates, and figs. 1-27.

Longhurst, H. : 1 & 2 Pallava Architecture, *Memoirs of the Archaeological Survey of India*, Nos. 17, 33, Pt. 1 (Simla 1924), pp. 1-41, pl. 1-20; Pt. II, (Calcutta 1928), pp. 1-50, pl. 1-34.

Ramachandran, T. N. : Cave Temples near Tirumalaipuram and their paintings. *Journal Ind. Soc. Orient. Art*. Vol. IV, (Calcutta 1936), pp. 65-71 and plates.

Sastri, K. A. N. : 1. The Pandyan Kingdom (London, 1929), pp. 1-263.

2. Colas, 2nd edn. (Madras 1955), pp. 1-812, pl. 1-37.

3. A History of South India (Madras 1955), pp. 1-486, pl. I-xxviii.

Sivaramamurti, C. : 1. A Note on the Paintings at Tirumalaipuram, *Jour. Ind. Soc. Orient. Art*, Vol. IV (Calcutta 1936), pp. 72-74 and plate.

2. Indian Epigraphy and South Indian Scripts, Bulletin of the Madras Government Museum (Madras 1952), pp. 1-280, pl. 1-12 and 133 text figures.

3. Mahabalipuram, Department of Archaeology, New Delhi (1952), pp. 1-40, pl. 1-8.

4. Geographical and Chronological factors in Indian Iconography, *Ancient India* No. 6, (Kanpur 1952), pp. 21-63, pl. 2-28 and 40 text figures.

5. Royal Conquests and Cultural Migrations in South India and the Deccan (Calcutta 1955), pp. 1-56, pl. 1-28.

6. Chola Temples: Tanjavur, Gangaikondachola-puram and Darasuram, Department of Archae-ology (New Delhi 1960), pp. 1-46, pl. 1-14.

GLOSSARY

Abharana: jewel.
Abhaya: hand in attitude of protection.
Abhishekha: bath.
Agrahara: village presented to Vedic scholars.
Ahuyavarada: hand in attitude of beckoning to confer boons.
Akshamala: rosary.
Ananta: lit. endless; armlet shaped like the serpent Ananta.
Angada: armlet.
Ankusa : goad.
Ankya: drum played on lap.
Antariya: lower garment.
Ardhamattali: dance pose.
Ardhaparyanka: seated with both the legs on the seat, one raised up and the other bent.
Ardhoruka: shorts, lit. up to the middle of the thighs.
Avabhrita: final bath after performing a sacrifice.

Bhakta: devotee.
Bhamandala: halo.
Bhramaraka: ringlets of hair.
Bhujataruvana: forest of arms.
Bhushana: jewel.

Chaitya: a place of worship.
Chakra: wheel.
Chakrapurusha: personified deity of the wheel.
Chandalavallaki: the lute of the outcaste.
Chatura: mode of dance.
Chauri: flywhisk.
Chhannavira: warrior's cross bands on chest.
Chitrasala: picture gallery.

Damaru: hand drum.
Danda: stick.
Devasenapati: Lord of Devasena; Skanda, lit. Commander-in-chief of the celestial forces.
Dvarapala: guardian of the doorway.

Ekadanta: Ganesa, lit. single-tusked one.

Gana: dwarf follower of Siva.
Ghata: pot.
Ghata-vadya: pot as a musical instrument.
Gomukha: gargoyle.
Gopura: temple gateway.

Halahala: deadly poison.
Hara: necklace.
Hastisaundika: mode of wear of lower garment to resemble the curl of the elephant's trunk.

Jagamohan: the front structure of Orissan temple with pyramidal roof.
Jata: lock of hair.
Jatabhara: heavy mass of locks of hair.
Jatamandala: outspread circle of locks of hair.
Jatamukuta: crown composed of locks of hair.

Kachchha: tucked up folds of lower garment.
Kalasa: pitcher.
Kanthi: necklet.
Karanda-makuta: crown shaped like a pile of pots.
Kari-hasta: lit. elephant's trunk, a hand mode in dance.
Katibandha: waist knot.
Katisutra: waist band.
Kativastra: upper garment wound around waist.
Katyavalambita: hand held straight below the hip.
Keyura: armlet.
Kirita: crown.
Kondai: knot of hair on head.
Kudu: arched *chaitya*-window.
Kumbha-vadya: pot as a musical instrument.
Kumbhodara: pot-bellied one, name of a Sivagana.
Kundala: ear-ornament.
Kundika: water-vessel.

Lalita: dance pose.

Maharajalila: seated pose of royal ease with hand resting on the knee of the bent leg.
Makara: crocodile-fish.
Makara-mukha: crocodile-fish head.
Makuta: crown.
Mandala: circle, halo.
Mandapa: pillared hall.
Manikantha: lit. bejewelled neck.
Matanga-nakra: elephant-fish (motif).

Mithuna: couple.
Modaka: sweet.
Mridanga: tabor.
Mriga: deer.
Mrigasirsha: hand in attitude of deer head.
Mukta-yajnopavita: pearl sacred thread.
Mukuta: crown.

Nandi-dhvaja: bull-banner.
Natya: dance.
Nupurasinjita: jingling of anklets.

Oruntangi: a caryatid below a gargoyle in Malabar temples.

Padapitha: footstool.
Padmasana: lotus seat.
Panivatta: flat circular rest for *linga* with water channel and projecting outlet.
Pasa: noose.
Pataka: flag.
Patra-kundala: leaf-scroll as ear ornament.
Prayoga: in action.

Raghuvamsa: the race of Raghu — a Sanskrit classic.
Ramayana: the story of Rama — a Sanskrit epic.
Rekha: line.
Rudraksha: holy beads.
Rudrakshamala: garland of holy beads.

Sala: waggon-roofed rectangular structure.
Samavasarana: Jaina concept of a beatific universal congregation.
Sankha: couch.
Sausnatika: one who makes kind enquiries whether the final bath signifying the completion of a sacrifice has been taken.
Senani : commander-in-chief of the gods, Skanda.
Sikhara: finial.
Silpa: art.
Silparatna: a medieval treatise on art.
Silappadikaram: the lay of the anklet—a Tamil classic.
Siras-chakra: decorative wheel behind the head.
Siva-bhaktas: devotees of Siva.
Sudarsini: beauty.
Surasundari: celestial beauty.
Suvarchala: most glorious, the wife of Surya.
Svayamvara: a gathering of princes where a princess chooses her husband.

Tapasvilila: the sport of ascetics.
Tiruvilayadalpuranam: the sacred book of Siva's sports in Madurai—a Tamil classic.

Udarabandha: stomach-band.
Urdhvaka: the type of drum played on top placed vertically.
Urkankathai:
Uttariya: upper garment.

Vaidyakula: family of physicians.
Valayas: bracelets.
Varada: hand in boon-conferring attitude.
Varaha: boar.
Vidyadhara: a celestial being usually shown flying in the sky with his consort.
Vimana: central sanctum usually pyramidal roofed.
Vina: lute.
Viddhasalabhanjika: lit. portrait sculpture, a Sanskrit drama by Rajasekhara.
Vrishabhadhvaja: bull-banner.
Vyakhyana-mudra: hand in attitude of exposition.
Vyala: wild animal like a fabulous lion sometimes with a proboscis.

Yajnopavita: sacred thread.
————, *Mukta*: sacred thread composed of pearls.
————, *Vastra*: sacred thread composed of cloth.
Yali: same as *Vyala.*
Yogi: ascetic.

Kalugumalai
and
Early Pandyan Rock-cut
Shrines

Plates 1-34



Plate 1. Vattuvankoil, general view, Kalugumalai



Plate 2. Long frieze of ganas, Vattuvankoil, Kalugumalai



Plate 3. Vimana of Vattuvankoil, Kalugumalai



Plate 4. Umasahita, Vattuvankoil, Kalugumalai



Plate 5. Dakshinamurti playing drum, Vattuvankoil, Kalugumalai



Plate 6. Narasimha, Vattuvankoil, Kalugumalai



Plate 7. Brahma, Vattuvankoil, Kalugumalai



Plate 8. Monkey kings whispering, Vattuvankoil, Kalugumalai



Plate 9. Sudarsinis and caryatid ganas, Vattuvankoil, Kalugumalai



Plate 10. Just from the bath, Vattuvankoil, Kalugumalai



Plate 11. Dakshinamurti, Vattuvankoil, Kalugumalai.



Plate 12. Vishnu, Vattuvankoil, Kalugumalai



Plate 13. Siva as Vishapaharana, Vattuvankoil, Kalugumalai



Plate 14. Chandra, Vattuvankoil, Kalugumalai



Plate 15. Gurumurti, Vattuvankoil, Kalugumalai



Plate 16. Parsvanatha, Dharanendra Yaksha and Padmavati, carving on boulder, Kalugumalai



Plate 17. Cave temple on Vemachipparai, Tirumalaipuram



Plate 18. Dvarapalas flanking cell, Vennachippatai, Tirumalaipuram



Plate 19. Ganesa, Vennachipparai cave temple, Tirumalaipuram



Plate 20. Vishnu, Vennachipparai cave temple, Tirumalaipuram



Plate 21. Nataraja in chatura pose, Vennachipparai cave temple, Tirumalaipuram



Plate 22. Brahma, Vennachipparai cave temple, Tirumalaipuram



Plate 23. Parvati, Nandi, ganas and devas watching Siva's dance, cave temple, Tirupparamkuram



Plate 24. Dvarapala, cave temple, Kunnakudi



Plate 25. Vishnu as Garudantika, cave temple, Kunnakudi



Plate 26. Dvarapala on left wall, cave temple, Kunnakudi



Plate 27. Dvarapala on right wall, cave temple, Kunnakudi



Plate 28. Siva or Subrahmanya with attendants, cave temple, Pillayarpatti



Plate 29. Rishi locally known as Pulastya, cave temple, Tirukkolakudi



Plate 30. Dvarapala to right, cave temple, Sendamaram



Plate 31. Dvarapala to left, cave temple, Sendamaram

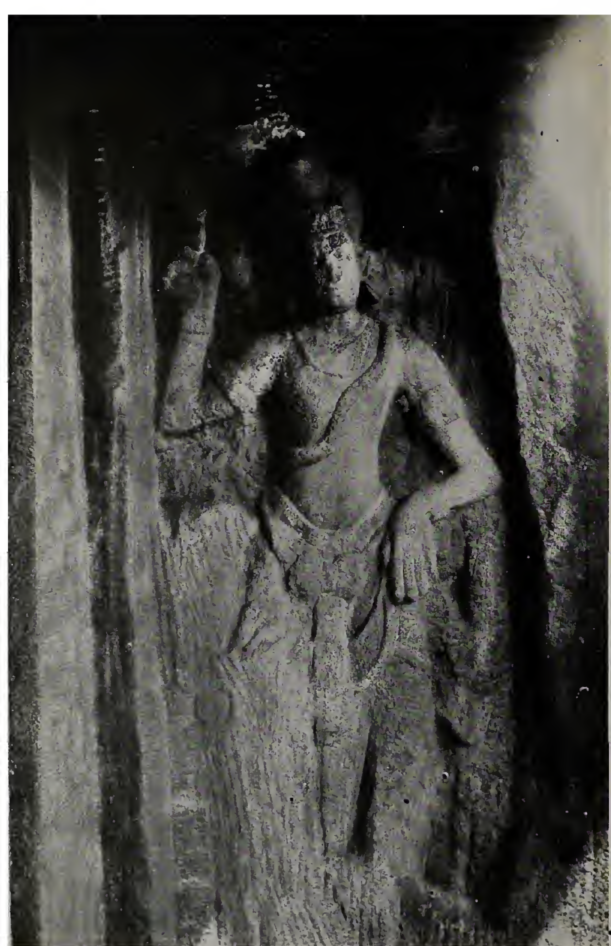


Plate 32. Royal youth, cave temple, Chokkampatti

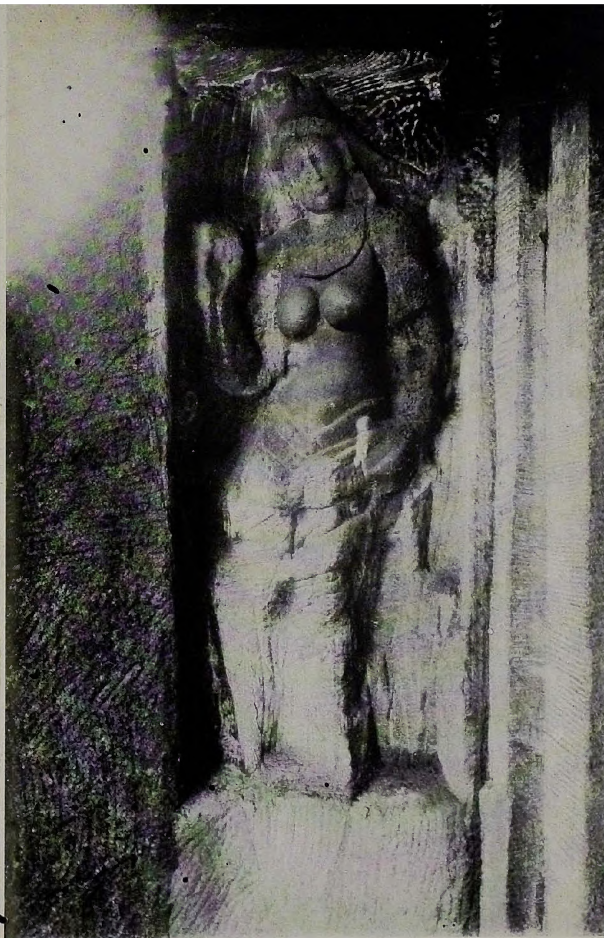


Plate 33. Princess, cave temple, Chokkampatti

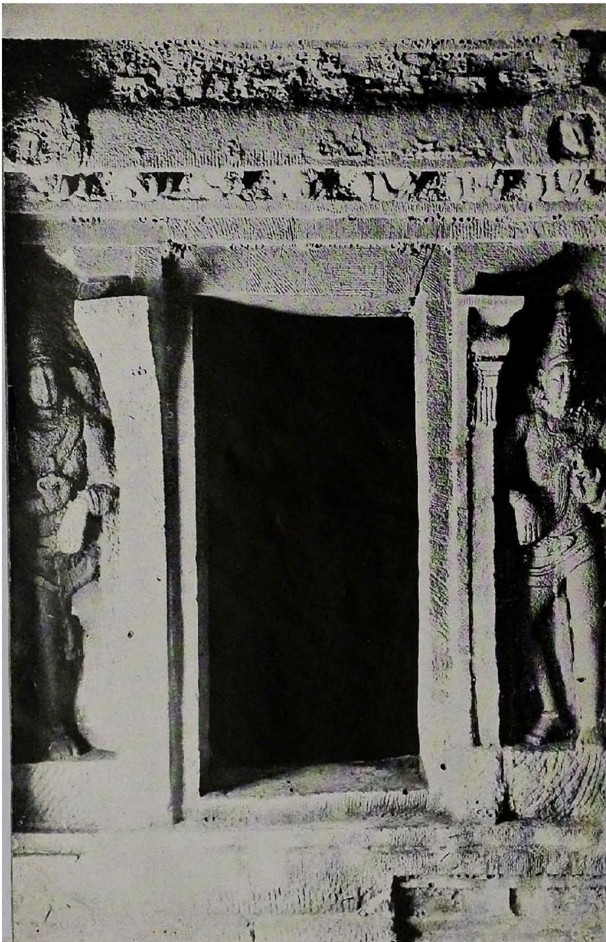


Plate 34. Pair of dvarapalas, cave temple, Chokkampatti

Sponsored by

BHULABHAI MEMORIAL INSTITUTE

OPINIONS

"Reveals The Incredible Richness and Variety of Indian Art."

"Expertly Planned and Beautifully Brought Out."

"Indispensable as Guide and Record."

"Faultless Printing and Attractive Format with Superb Illustrations."

ART MAP OF INDIA

Designed by Madhuri Desai

Size $39'' \times 27''$ Folds $10'' \times 7''$ Rs. 6·25 Sh 12/6 $ 3 3 Colours

ANCIENT MONUMENTS OF INDIA SERIES

1. KARLA CAVES
   By Douglas Barrett (Rs. 1·25)
2. ELEPHANTA CAVES
   By Pramod Chandra (Rs. 2.50)
3. AURANGABAD CAVES
   By Douglas Barrett (Rs. 1·50)
4. ELLORA BUDDHIST CAVES
   By Sen Gupta (Rs. 2)

Size $4\frac{3}{4}'' \times 7''$ Total 101 Plates

THE PREHISTORIC BACKGROUND OF INDIAN CULTURE

By D. H. Gordon

200 pp 32 Plates 25 Figures & Maps Rs. 20 Sh 40 $ 6

THE HERITAGE OF INDIAN ART SERIES NO. 1

1. GUPTA TEMPLE AT DEOGARH, by Madhuri Desai
2. PALLAVA TEMPLE AT TIRUTTANI, by Douglas Barrett
3. NOLAMBA TEMPLES AT HEMAVATI, by Douglas Barrett
4. COLA TEMPLE AT PULLAMANGAI, by James C. Harle

Size $5\frac{1}{2}'' \times 8\frac{1}{2}''$ 97 Plates Rs. 12·50 Sh 25 $ 4

THE HERITAGE OF INDIAN ART SERIES NO. 2

MUKHALINGAM : SIRPUR : RAJIM

By Douglas Barrett

85 exclusive photographs, mostly unpublished

Size $5\frac{1}{2}'' \times 8\frac{1}{2}''$ Rs. 12·50 Sh 25 $ 4

